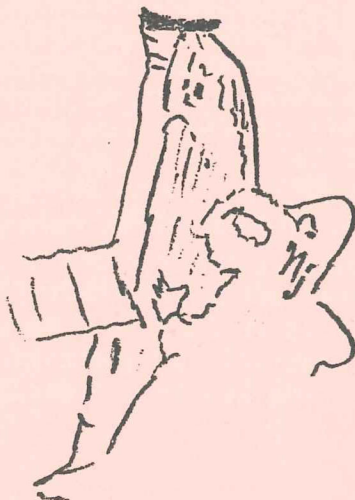


University of Toronto
Faculty of Music

THURSDAY SCHOLARSHIP SERIES



judy
LOMAN
harp

January 29, 1976 at 8:30 p.m.
Walter Hall, Edward Johnson Building

*Prelude and Toccata

G.F. Handel

Free transcription for harp by Marcel Grandjany

The French harpist and composer Marcel Grandjany (1891-1975) has followed an established practice in transcribing the Handel Prelude and Toccata in C minor for a major portion of the current harp repertoire derives from adaptations of keyboard music. The Prelude contrasts stately, sustained chords with arpeggio figurations in the fantasie passages. The Toccata is typified by numerous imitative entries of a vivacious theme which drive the music to the closing cadence.

Two Sonatas

G Major

D Minor

D. Scarlatti

Transcribed for harp by Judy Loman

The two harpsichord sonatas transcribed by Judy Loman are ideal for realization on the harp because of their light texture and rapid movement. The first, K.14 (L 387) in G Major, is a Presto originally dating from Domenico Scarlatti's Essercizi of 1738. The second, K.9 (L 413) in the contrasting key of D Minor, is an Allegro from the same source.

Sonata for Harp

C.P.E. Bach

Allegro

Adagio un poco

Allegro

The rising arpeggio which opens the Sonata for Harp by Carl Philipp Emanuel Bach (1714-88) stimulates much excitement in this Allegro movement. In the beginning of the development, the arpeggio is answered by its mirror image. Eventually the two are reconciled and we are led to the recapitulation. The Adagio un poco is dominated by a long melodic line which is extended through much ornamentation. The concluding Allegro presents a graceful theme and dance-like rhythms in a simple, two-part form.

Prelude in C Op 12, No.7

Sergei Prokofiev

Beneath the delicate accompaniment of rapid sixteenth notes Prokofiev (1891-1953) introduces the lively theme. The falling, lyrical shape and simple rhythm of the theme are clearly audible within the texture. After a brief middle section which explores various patterns based on the descending scale, the initial idea returns to bring

this charming work to a peaceful close.

Sonate pour harpe

Germaine Tailleferre

Allegretto

Lento

Perpetuum Mobile: Allegro gaielement

The desire for the rejuvenation and revitalization of art at the turn of the twentieth century resulted in the formation of many new schools of thought. A group of French composers, popularly referred to as Les Six, rejected romanticism and embraced simplicity and clarity. Germaine Tailleferre (b.1892) was a member of this group. Her elegant style, so typically Parisian in spirit, is found in a series of small unpretentious works similar to the Sonate pour harpe.

INTERMISSION

Sonatine pour harpe, Op 30

Marcel Tournier

Allegrement

Calme et expressif

Fievreusement

The Sonatine Op 30 is one of the better known pieces by the prolific composer Marcel Tournier (1879-1951). The rich harmonies and fluid melodic movement of the Allegrement reveal Tournier's affinity for the ideals of impressionism. In the second movement the themes are imbedded in the vibrant sound of the sweeping arpeggios. The Finale alternates moments of passion and calm before reaching the quiet simplicity of the last cadence.

Nights Spaces

John Felice

John Felice, Canadian composer and former pupil of John Weinzwieg, presents a strikingly original range of sounds in the short work entitled Night Spaces. The work dates from 1972 when it was commissioned by the CBC for a recital given by Judy Loman. The novelty of Night Spaces lies not only in the inclusion of unusual performance techniques, such as knocking the sounding board, but also in effective changes of colour achieved through the juxtaposition of different textures and dynamics.

• Variations sur un theme dans le style
ancien, Op 30

Carlos Salzedo

Carlos Salzedo (1883-1961) follows a long tradition in his Op 30. The composition of a theme with a set of variations challenges the composer to display all the genius of his talent. Salzedo's theme "in the old style" is initially accompanied by majestic, sonorous chords. The theme itself is characterized by a clear major tonality and triadic structure. The ten variations exploit various facets of the theme and present it in new perspectives. They range in style from the dance-like Tempo di Bourree (second movement) to the impelling perpetual motion of the Vivo risoluto (eighth movement) and from the delicate ornaments of the Molto piu lento (seventh movement) to the contrapuntal design of the concluding Fuga. The latter is extended in order to permit a brief return to the opening theme. (Notes by W. Bowen)

Next Thursday Scholarship Series:

FEBRUARY 12, 1976 - LOUIS QUILICO, Baritone
assisted by students from the Opera Department.

Next Event: Friday and Saturday, Jan 30, 31st, 1976
OPERA - THE CRUCIBLE at 8 p.m.